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Practical Typography

By GEO. E. MCCLELLAN

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PRACTICAL TYPOGRAPHY:

A SERIES OF EXERCISES

EXPLAINING AND ILLUSTRATING THE MOST APPROVED
METHODS USED IN CORRECT COMPOSITION

FOR THE TEACHER AND STUDENT

BY

GEO. E. McCLELLAN

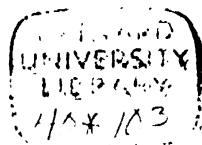
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INTRODUCTORY

THE exercises in this book are intended to give the student or apprentice an accurate knowledge of the principles of correct composition. In preparing them the author has aimed to meet conditions as they are found in the workshop. Purely technical terms have been avoided, so far as practicable, in order that every operation be made as simple as possible for the beginner. Each exercise covers a distinct phase of good typography, and, while it gives the student actual practice, it presents a clear explanation of the theory underlying the work upon which he is engaged. With the knowledge gained from the careful study and practice of these exercises the student should be well equipped to take up the most difficult composition, and can become an expert compositor should he so desire. Each exercise has been so prepared that it is adapted either to the factory school, the manual training school, or the printing course in the public school. This system of instruction has been thoroughly tested, and has been found to be equally well adapted to the printer instructor and the teacher whose technical training is incomplete. The suggestions offered for the guidance of the teacher are based upon the actual experience of instructors both in factory and public schools.

DATE

SUGGESTIONS TO THE INSTRUCTOR

Each job, or part, is a separate exercise, complete in itself, and should be so treated. The exercises are not intended to present a uniform appearance, but each is given as much individuality as it is possible to secure, and, in giving out each lesson, any variation in size, shape or style, will increase the value of the exercise.

It is a good plan for the beginner to make a drawing of the layout of the case before beginning to study the location of the different characters. By taking this drawing to the case, picking up a letter from each box, and comparing with the diagram, the student soon acquires a good working knowledge of the case.

After the student has become familiar with the layout of the case, and before he commences to set type, he should be required to read over carefully Job No. 1, Parts I, II, III and V; and before distributing any type, Job No. 2, Part I. This will give him an idea of the requirements for correct spacing and justification, and will relieve the instructor of the necessity for considerable personal instruction on these points.

Where a class is in session but a short time each day, or but two or three times a week, the instructor may find it to advantage to divide some of the longer exercises into two or more parts, numbering each part as a separate lesson.

Job No. 1, Part IV, is a reprint from the first exercise. This repetition has been found necessary to impress upon the mind of the student the points emphasized by small capitals. These are among the rules governing good composition most frequently violated. It may be found desirable to repeat this exercise, with some of the students, several times throughout the course.

When giving the exercises to the students it is advisable to fix a different measure in each case. This will give better practice than can be obtained by strictly following the copy.

In using such exercises as contain both explanatory matter and selections for practice, it may, perhaps, be advisable for the instructor to vary the selections from time to time. This will prevent the student simply making a copy of another's work, and will make it necessary for him to reason out for himself the explanation accompanying the exercise.

Those exercises in which all punctuation, capitalization and quotation marks have been omitted, are for the purpose of drilling the students in these subjects and testing their knowledge along these lines. It is advisable to substitute new copy, if the need arises, to prevent one student copying from another.

After taking the final proof, each student should be required to lock up his job, as though it were to be sent to the press. This will show any weak points in justification, and will have a tendency to make the student more careful in his work.

It has been demonstrated that it is a wise plan to post the weekly, monthly and even yearly standings of the students in a conspicuous place in the school. This will be found to encourage a healthy rivalry among the students, and bring the less ambitious up nearer to the real workers. Experience has shown that the student who is not ashamed to have his standing appear on the list lower than that of the balance of his class is totally lacking in ambition, and will usually be found equally backward in his other studies.

A number of small cuts should be provided for use in Job No. 14, Part I, to give the student actual practice in inserting engravings. A few small stock cuts, selected from any type foundry's catalogue, will answer every purpose.

The data at the bottom of the time report envelope is not used in marking the standing of the student. Its value lies in the information it gives regarding the accuracy of the student's work and his general efficiency. The standings are based on a clear, properly corrected proof.

In marking the proof on exercises in Job No. 6, draw a line on each side of the poem, from

the upper to the lower rule, and study the effect of the white space on either side, which should appear to be equal. However, on account of the varying length of the lines, the type must be centered on a line of average length to secure the effect desired.

When a student persistently violates any of the rules of good composition covered by one of the exercises, it is a good plan to take that part of the job covering the point and use it as a special job. This may be repeated as often as the rule is violated, and soon brings about a radical reform.

HOW TO PREPARE AN ESTIMATE

When a student is given an exercise or job he is required to figure the number of ems contained in the work. This means the number of ems in the size of type used in the body of the job. An em is a square of any given size of type. When a student starts at the beginning of these exercises, and sets them in the order numbered, the table given below will be found to furnish a fair basis upon which to fix the time required to complete the work. These figures, of course, may be varied to suit different conditions, but are adapted to almost any school:

For the first ten exercises base the estimate on.....	200 ems per hour
For the second ten exercises base the estimate on	250 ems per hour
For the third ten exercises base the estimate on	300 ems per hour
For the fourth ten exercises base the estimate on	350 ems per hour
For the fifth ten exercises base the estimate on	400 ems per hour
For the sixth ten exercises base the estimate on	500 ems per hour
For all jobs above sixty base the estimate on	600 ems per hour

These estimates are based upon a reasonable amount of miscellaneous work being done between and in connection with the practice jobs. While it is possible for the standings to range

from 0 to 200, the average being 100, by the careful use of the system of estimating given, it will be found that the variation is, usually, but a few points above or below the estimated time.

Tabular and job work are estimated according to the size of the job and the difficulty of composition. The basis used by the author is to take the number of ems in a table or job and add to the regular estimate a fourth, half or three-fourths of the regularly estimated time. In very difficult work double time may be given.

The estimates are based upon work properly corrected and ready for the press. It has been found desirable to limit the number of proofs read by the instructor to three, the original and two revise proofs. If the student fails to secure an O. K. on the third proof he is compelled to distribute the job and reset it.

It has been found the best possible practice for the instructor to appoint two students to read each proof by copy. This proof is read and all corrections made before a proof is submitted to the instructor. These readers should be appointed for each job separately, one to act as proof-reader and the other as copy-holder. The duty of the copy-holder is to read the copy to the proof-reader, who marks the errors on the margin of the proof.

**TABLE USED TO DETERMINE THE STANDING
ON ANY GIVEN JOB**

GAINED										
1.00	112	2.00	124	3.00	136	4.00	148	5.00	160	6.00 172 7.00 184 8.00 196 8.20 200
.55	111	.55	123	.55	135	.55	147	.55	159	.55 171 .55 183 .55 195
.50	110	.50	122	.50	134	.50	146	.50	158	.50 170 .50 182 .50 194
.45	109	.45	121	.45	133	.45	145	.45	157	.45 169 .45 181 .45 193
.40	108	.40	120	.40	132	.40	144	.40	156	.40 168 .40 180 .40 192
.35	107	.35	119	.35	131	.35	143	.35	155	.35 167 .35 179 .35 191
.30	106	.30	118	.30	130	.30	142	.30	154	.30 166 .30 178 .30 190
.25	105	.25	117	.25	129	.25	141	.25	153	.25 165 .25 177 .25 189
.20	104	.20	116	.20	128	.20	140	.20	152	.20 164 .20 176 .20 188
.15	103	.15	115	.15	127	.15	139	.15	151	.15 163 .15 175 .15 187
.10	102	.10	114	.10	126	.10	138	.10	150	.10 162 .10 174 .10 186
.05	101	.05	113	.05	125	.05	137	.05	149	.05 161 .05 173 .05 185

100—Exercise completed in estimated time. Each five minutes lost takes off one point. Each five minutes gained adds a point.

GAINED										
.05	99	.05	87	.05	75	.05	63	.05	51	.05 39 .05 27 .05 15
.10	98	.10	86	.10	74	.10	62	.10	50	.10 38 .10 26 .10 13
.15	97	.15	85	.15	73	.15	61	.15	49	.15 37 .15 25 .15 12
.20	96	.20	84	.20	72	.20	60	.20	48	.20 36 .20 24 .20 11
.25	95	.25	83	.25	71	.25	59	.25	47	.25 35 .25 23 .25 10
.30	94	.30	82	.30	70	.30	58	.30	46	.30 34 .30 22 .30 9
.35	93	.35	81	.35	69	.35	57	.35	45	.35 33 .35 21 .35 8
.40	92	.40	80	.40	68	.40	56	.40	44	.40 32 .40 20 .40 7
.45	91	.45	79	.45	67	.45	55	.45	43	.45 31 .45 19 .45 6
.50	90	.50	78	.50	66	.50	54	.50	42	.50 30 .50 18 .50 5
.55	89	.55	77	.55	65	.55	53	.55	41	.55 29 .55 17 .55 4
1.00	88	2.00	76	3.00	64	4.00	52	5.00	40	6.00 28 7.00 16 8.00 3 .05 2 .10 1 .15 0
										8.20

LOST

The standing is based on a perfect proof, ready to be locked up for the press, and the workman must be such that it can be properly locked up without unnecessary delay.

EXAMPLE: The student takes out a job with an estimated time of five hours. The actual time taken to set and correct the job is six hours and forty-five minutes (taken from the record on the Time Report envelope). For standing refer to the lower (lost) table, third and fourth columns, ninth line from the top—standing 79. In case the job is completed in, say, four hours and thirty minutes, refer to the upper (gained) table, first and second columns, sixth line from the bottom, and find the standing—106.

TIME REPORT

Job No.....

Name..... Class.....

Kind of job.....

Number of ems in job..... Estimated time..... hours

ACTUAL TIME

Week commencing19....

Monday, from.....to.....hours

Tuesday, from.....to.....hours

Wednesday, from.....to.....hours

Thursday, from.....to.....hours

Friday, from.....to.....hours

Saturday, from.....to.....hours

Week commencing19....

Monday, from.....to.....hours

Tuesday, from.....to.....hours

Wednesday, from.....to.....hours

Thursday, from.....to.....hours

Friday, from.....to.....hours

Saturday, from.....to.....hours

Total time.....hours

Errors..... Poorly spaced lines..... Outs..... Doublets.....

Gain.....hours. Loss.....hours. Standing.....

Remarks.....

.....

.....

Copy of Time Report envelope.

The instructor should mark on the lines set apart for that purpose the time at which the student takes out a job and when he returns it. The time consumed in reading a proof does not count on the job, as proof-reading cannot properly be considered a part of the composition. A student should be marked out while reading proof.

THE PROOF MARKS AND THEIR USE

BELOW are the principal marks used by the proof-reader, in marking a proof for correction by the compositor, with a brief explanation of the use of each. In case of the omission of a word or sentence, appearing in the copy, the mark ordinarily used is "Out, see copy," or "Out—s. c."

- | | | |
|--|--|--|
| <p>⊙ Period; end of sentence.</p> <p>△ Insert a comma, as marked.</p> <p>⁂ Hyphen; compound, divide.</p> <p>① Insert a colon, as marked.</p> <p>;/ Insert a semicolon, as marked.</p> <p>∨ Apostrophe; possessive, omitted.</p> <p>“” Inclose in quotation marks.</p> <p>□ Em quad; indent.</p> <p>— Use an em dash.</p> <p>— Use a two-em dash.</p> <p>! Insert an interrogation point.</p> <p>○ Take out space; close up.</p> <p>Ⓢ Query to author. Is this correct?</p> | <p>✓ Use less space.</p> <p>^ Caret; omitted, insert.</p> <p>↻ Turn letter to correct position.</p> <p># Insert space.</p> <p>[or] Move to the right or left.</p> <p>↕ Move up or down.</p> <p>tr Transpose letter or space.</p> <p>..... or <i>stat.</i> Do not change.</p> <p>⊘ Dele; take out character marked.</p> <p>X Replace defective letter.</p> <p>¶ Make a new paragraph.</p> <p>no. ¶ Not a paragraph; run in.</p> <p>Ⓐ Use a logotype or diphthong.</p> | <p><i>wf.</i> Wrong font; a different face.</p> <p><i>reg. #</i> Space the line evenly.</p> <p><i>≡ or caps.</i> Use capital letters.</p> <p><i>= or s.c.</i> Use small capital letters.</p> <p><i>l.c.</i> Use lower-case letters.</p> <p>⁂ or ^ Superior, inferior character.</p> <p><i>— or ital.</i> Use italic letters.</p> <p><i>rom.</i> Use Roman letters.</p> <p>[/] Inclose in brackets.</p> <p>(/) Inclose in parentheses.</p> <p>↓ Space shows up; push down.</p> <p>≡ Straighten line, as marked.</p> <p>! Insert an exclamation point.</p> |
|--|--|--|

CORRECT SPACING

This shows a line spaced with hair spaces.

This shows a line spaced with five-em spaces.

This shows a line spaced with four-em spaces.

This shows a line spaced with three-em spaces.

This shows a line spaced with en quads.

This shows a line spaced with em quads.

The beginning of a paragraph should be indented one em—or the indentation may be more if set in wide measure. This is regulated by the style of the job you are working on, and must be uniform throughout the job.

The space used in ordinary composition is the three-em space. When this space does not fill out the line insert in its place two thinner spaces or an en quad, according to the space required. Care must be taken that the space is uniform between all the words in the line.

Where one sentence ends and another begins an em quad is ordinarily used. Always begin a sentence with a capital letter. In spacing a line do not put as much space after a comma as you do

after the words not followed by a comma. This rule also applies to a period after an abbreviation. After a semicolon put more space than between the other words in the line. For example, if the line is spaced with three-em spaces put an en quad after the semicolon and a four-em space after the comma.

A thin space is required before a colon, semicolon, interrogation point, or exclamation point, unless there is sufficient space cast on the character (which is sometimes the case).

When it is necessary to space out a line in justifying be sure to increase the space after all points in the line in proportion to the extra spacing between the other words.

When justifying a line avoid thin spacing as far as possible, when it can be done without spacing the line too wide. Space *out*, whenever possible, rather than space *in*.

In using quotation marks put a thin space between the marks and the words quoted.

Set 20 picas wide, single column, solid.

CORRECT SPACING—Continued

Where a quotation mark follows a period or comma, omit the thin space.

In using an em dash put a thin space on each side, unless the dash follows a period or comma. In that case put the space on the side of the dash opposite the point only.

A paragraph should not end even; that is, the last line should not be a full line, but should have as much space at the end as possible, to distinguish it from the following paragraph.

A short line at the end of a paragraph should also be avoided. Where a paragraph would end with a word of three or four letters, a little calculation before reaching this point will usually enable the student to run over a word or two on the last line in order to avoid the long quad line.

Uniformity in spacing is of the highest value in good printing. In fact, no book or job can be considered artistic, or even passable, from a typographic standpoint, where the spacing is not as uniform as it is possible to make it throughout

the whole production. The student must keep in mind the fact that every line that he spaces has a direct and important bearing upon every other line that goes to make up a complete job or complete page.

The careless spacing of one line may necessitate the running over of an entire paragraph. This would require more time than would be necessary to do correct work at the beginning.

The leading of the matter being set must be taken into consideration in spacing. Leading is the use of a thin strip of metal between the lines of type. The heavier the leading the wider the space required between the words, up to a reasonable limit. In matter set solid an occasional thin spaced line is permissible; in wide leaded matter it is not even passable.

The student should consider the sheet on which the job is to be printed as the background, and endeavor to so proportion the spacing as to give the whole a uniform and harmonious appearance.

Set 20 picas wide, single column, solid.

PROPER JUSTIFICATION

To justify a line means to space out the line in the composing stick to the full measure of the job or page being set.

The proper justification of the line is one of the first and most important problems to confront the student of printing. An improperly justified line may cause endless trouble on the press—if, indeed, it reaches the press in safety. At the very least, it will cause great loss of time and annoyance when the form is being locked up for the press.

Justify each line well in the composing stick, but not too tightly. Space the line so that it will not drop if lifted slightly in the stick. If the last space has to be forced down, the line is too tight; should the line drop when lifted, it is too loose.

In making corrections always justify the line in the composing stick, respacing the line, if necessary, to make the spacing uniform after correction has been made.

In justifying a line made up partly of type and partly of quads, do not put spaces at the end of the line or between quads. Put them next to the last word in the line. This will save time in distribution and help to keep the quad box clean.

In no case should a correction be made on the galley, unless the letter or figure to be inserted is the same size as the one taken out. Failure to observe this rule may result in a "pied" form or spaces working up on the press. It is at the best very poor and careless workmanship.

Job No. 1.

(Student's name.)

PART IV.

(Date commenced.)

In spacing a line DO NOT PUT AS MUCH SPACE AFTER A COMMA AS YOU DO AFTER WORDS NOT FOLLOWED BY A COMMA. This rule also applies to a period after an abbreviation. After a semicolon put more space than between the other words in the line. For example, if the line is spaced with three-em spaces put an EN QUAD after the SEMICOLON and a FOUR-EM SPACE after the COMMA. A THIN SPACE is required before a COLON, SEMICOLON, INTERROGATION POINT or EXCLAMATION POINT, unless there is sufficient space cast on the character (which is sometimes the case). The space should then be omitted. In using QUOTATION MARKS put a THIN SPACE between the marks and the WORD QUOTED; however, in case the quotation marks follow a PERIOD or COMMA, OMIT THE SPACE.

Set 24 picas wide. Double lead. Follow copy as to small capitals.

POINTS ON GOOD TYPOGRAPHY

In spacing a line it is sometimes impossible to make the space exactly even between all the words in the line. If any slight variation is necessary, put a little more space between words that begin or end with a tall letter. For example, a little more space before or after t, h or l, would be less noticeable than beside the letters y, w or e.

Do not vary the space on either side of a short word. For example, the space should be equal on both sides of such words as of, the or and; also on each side of a or I, when used alone.

A wide spaced line should never either precede or follow a thin spaced line, but each page or job should be spaced as evenly as possible throughout.

Avoid both extremes in spacing. Neither very thin or very wide spacing is necessary in type set to any ordinary measure. Either is an indication

of carelessness or incompetence. Whenever it can be done, avoid the recurrence of the same word either at the beginning or end of a line. However, do not follow this rule when to do so would necessitate a badly spaced paragraph.

Never, if it can be avoided in any way, divide a word by putting two letters on one line and the balance of the word on another.

Do not let one division come under another at the end of a line if it is possible to avoid it. Never make three or more divisions in succession.

Students beginning to set type should read over each line as they justify it and correct any errors found.

Form the habit of setting a clean proof at the start and it will never leave you. It will soon become easy and natural to do the work correctly.

Set 18 picas, single column, leaded.

Job No. 1.

(Student's name.)

PART VI.

(Date commenced.)

LINES SET ALL IN CAPITALS, OR THOSE SET IN AN EXTENDED LETTER, SHOULD BE WIDE SPACED. FOR A CAPITAL LINE THE USUAL RULE IS TO USE TWO THREE-EM SPACES, FOR LETTERS OF AN ORDINARY FACE, FOR EXTENDED OR BOLD FACED TYPE THE SPACE MAY BE VARIED, ACCORDING TO THE WIDTH OF THE LETTER, AND SHOULD BE WIDE ENOUGH TO SEPARATE THE WORDS SUFFICIENTLY TO BRING OUT EACH ONE CLEARLY AND DISTINCTLY BEFORE THE EYE. A LINE SET IN SMALL CAPITALS, OR CAPITALS AND SMALL CAPITALS, IS PROPERLY SPACED WITH EN QUADS.

Set 24 picas wide. Space, as nearly as possible, with two three-em spaces. Double lead

Job No. 1.

(Student's name.)

PART VII.

(Date commenced.)

Spacing should, in all cases, be as uniform as it is possible to make it, not only between the different words in each line, but also between all the words contained in a complete page or a complete job. A thin spaced line, followed by a wide spaced line, and so on throughout the page or job, will present a very unworkmanlike appearance, and will be offensive to the observing reader. Care should be taken that the last line of a paragraph is so spaced as to be uniform with the spacing in the balance of the paragraph.

Set 28 picas wide. Double lead.

JOB No. 1.

(Student's name.)

PART VIII.

(Date commenced.)

When a job is wide-leaded the space between the words should be increased. When compounding a word in a wide-spaced line put a thin space on each side of the hyphen. An em dash, or a punctuation mark requiring a thin space, should be spaced in proportion to the balance of the line.

Set 28 picas wide. Lead with six points. Space, as nearly as possible, with en quads.

THE DISTRIBUTION AND CARE OF TYPE

It is important that the greatest care should be exercised in the distribution and care of type. All cases should be kept clean and free from dust. Care must be taken that the type is distributed in the proper case, and each letter in the correct box. All leads, slugs, rule, furniture and cuts, as well as other material, should be put in their proper place as soon as a job is distributed.

A careless distributor is invariably a careless compositor. The following suggestions should be carefully observed by the student :

If the case is dusty blow it out well with the bellows before distributing any type. See that the case is clear of pieces of cardboard, leads, rule or broken type. Examine the quad and space boxes to make sure they are in good condition.

Be sure the type is clean and free from ink or dust before you commence to distribute.

Wet the type thoroughly with a sponge saturated with clean water.

Be sure you have the case in which the type belongs. Compare the face of the type with that you wish to distribute; also see that the nicks are the same.

Take up a few lines of type on a rule of the required length. Hold the lines in the left hand, with the nick up, the type resting on the rule.

With the right thumb and forefinger pick up a word, or part of a word, and drop each letter carefully into the proper box.

Put away all initial letters, wrong font or italic type as you distribute, and be careful to put them where they properly belong.

Never fill a case so full that some of the boxes will overflow into others.

Separate the spaces of different thickness carefully, and put each size in the proper box.

In distributing "pi" set up the type in the composing stick, and then distribute in the same manner as other dead matter.

Set 19 picas wide, single column, solid.

HABITS TO CULTIVATE AND TO AVOID

If it is your ambition to become a *good* compositor, one above the average, careful attention to the suggestions made below will be of great assistance in your future work.

See that your frame is high enough to allow you to stand perfectly erect. Do not stand on anything to increase your height unless the case is so high that your arm will not move freely over it. The most injurious habit a beginner can form is that of stooping over his case.

Stand perfectly erect, and squarely on your feet, facing the case.

Cultivate a direct and steady motion. Have your eye on the particular type you wish to pick up before your hand reaches the box, and *get* it, holding it with the nick out, so that it will not have to be turned in the fingers before placing in the stick.

Keep your mind on your work and you will not make "outs," "doublets," and similar unworkman-like errors.

Do not allow your quad box to become a receptacle for "pi," "wrong fonts," or anything that does not belong there. A dirty case is a sure indication of an unskilled workman.

If you drop type on the floor pick it up at once. A good compositor, like any good workman, is careful of his tools and material.

Do not expect a proof to be read that is blurred, pale, soiled, or pulled on paper too narrow to allow for correct marking.

If you "pi" any matter in making corrections, in a proof that has been read by the proof-reader, mark the lines "pied" on the revise proof, in order that they may be read again.

Wash all type and cuts carefully after taking a proof.

If you "pi" any type distribute it at once. Do not store it away for future attention.

Always have your frame cleaned up when you leave for the day. Put all material in its place before leaving the shop or school.

Job No. 2.

(Student's name.)

PART III.

(Date commenced.)

SPACING IN WIDE MEASURE

When setting type in a wide measure make as few divisions of words as consistent with correct spacing. Poor and uneven spacing, even though done to avoid the division of a word, is never justifiable. It is not necessary, and is very poor composition, to divide a word on two letters in a wide measure, except, perhaps, when very large type is used. A little care in reading the copy ahead, and spacing to avoid poor divisions, will sometimes save considerable time in running over matter, after you have set it, in order to secure proper divisions and spacing. However, even with reasonable care, it is sometimes necessary to run over a paragraph to secure the best results.

Set 25 picas wide, solid.

THE HYPHEN AND DASH

This mark (-) represents a hyphen. The common uses of the hyphen are to form compound words and to indicate the division of a word when it is found necessary to carry a part from the line being set to the one following. It is often used to indicate the correct pronunciation of a word.

This mark (—) represents an en dash. The en dash has no place as a punctuation mark, and is seldom used in ordinary printing. Perhaps the only useful purpose it serves is in connecting two dates (as the years 1860—61.)

This mark (—) represents the em dash. While the em dash cannot properly be classed as a punctuation mark, its use as such has grown to an extent that makes it more or less recognized as one in ordinary work. It is most commonly used as a

substitute for the parentheses (). It is also quite commonly used to follow a colon (as, thus:—, or as follows:—). This dash is more properly used after a side head or before the name of the author in a quoted paragraph or article.

This mark (——) represents the two-em dash. It is now rarely used in straight matter, but quite often in various classes of job work.

This mark (————) represents the three-em dash. It is used in a similar manner to the two-em dash, described in the preceding paragraph.

The student often fails to understand the author's meaning when he makes a mark to indicate an em dash, and uses a hyphen or en dash instead. By studying the correct use of the various dashes mentioned, this annoying error can be avoided.

Set 16 picas wide, single column, leaded.

Job No. 2.

(Student's name.)

PART V.

(Date commenced.)

CORRECT SPACING FOR ITALIC TYPE

Space italic type slightly wider than Roman; never thin space next to a kerned letter. Often the spaces used in a line will have to be of uneven thickness, so that the words will appear on the proof a uniform distance apart. If a word begins or ends with the letters *f* or *j*, some extra space is usually required beside these letters. In spacing italic capitals having more than the usual space on the side, allow for the shoulder by thin spacing, if they follow a lower-case letter; if in a capital line, by using less space than between the other words in the line. Care must be taken to use spaces of a proper thickness to insure an appearance of perfectly uniform spacing in the whole line.

Set 23 picas wide, leaded.

Job No. 3.	(Student's name.)	Part I.
(Date commenced.)		

The indentation at the beginning of a paragraph should be governed by the length of the line, that is the measure to which the job is set. In narrow measure one em will be sufficient, but a wider measure will require two or more ems indentation, depending on the nature of the work and the size of type used. Care should be exercised in fixing the indentation to be used on a job, as it often makes or mars the appearance of the work.

Correct indentation for this paragraph.

The indentation at the beginning of a paragraph should be governed by the length of the line, that is the measure to which the job is set. In narrow measure one em will be sufficient, but a wider measure will require two or more ems indentation, depending on the nature of the work and the size of type used. Care should be exercised in fixing the indentation to be used on a job, as it often makes or mars the appearance of the work.

Incorrect indentation for this paragraph.

Set 16 picas wide, solid. Follow copy on indentations.

Job No. 3.

(Student's name.)

PART II.

(Date commenced.)

The indention at the beginning of a paragraph should be governed by the length of the line, that is the measure to which the job is set. In narrow measure one em will be sufficient, but a wider measure will require two or more ems indention, depending on the nature of the work and the size of type used. Care should be exercised in fixing the indention to be used on a job, as it often makes or mars the appearance of the work.

Correct indention for this paragraph.

The indention at the beginning of a paragraph should be governed by the length of the line, that is the measure to which the job is set. In narrow measure one em will be sufficient, but a wider measure will require two or more ems indention, depending on the nature of the work and the size of type used. Care should be exercised in fixing the indention to be used on a job, as it often makes or mars the appearance of the work.

Incorrect indention for this paragraph.

Set 22 picas wide, leaded. Follow copy on indentions.

JOB No. 3.

(Student's name.)

PART III.

(Date commenced.)

When wetting type for distribution, care must be taken to remove all cuts mounted on wood, and any wood furniture that may be in the form. The wetting of a cut that is mounted on wood will cause the block to shrink and warp, and will make remounting necessary before the engraving can be again used. Water destroys wood furniture in a short time, but this furniture is very durable if given proper care.

Set 25 picas wide, leaded.

Job No. 3.

(Student's name.)

PART IV.

(Date commenced.)

The quotation mark is made by using two inverted commas at the beginning of a quotation and two apostrophes at the end. In case of a quotation within a quotation, single marks only must be used. Should the double and single quotation marks come together, separate with a thin space.

Set 29 picas wide, leaded.

(Date commenced.)

HOW TO SET A LETTER

Only a very general idea can be given here regarding the setting of letters and other communications. Below are given two examples of a simple letter, to show the style usually adopted in this class of composition. These will serve to give the student a general idea of indentations, and the use of capitals, small capitals and italics. It must be remembered, however, that the style for letter composition is fixed for each job or book separately, and may often vary from these examples in a number of details. However, care should always be taken to keep the style uniform on any one piece of work set.

CHICAGO, December 10, 1913.

HOWARD MACHINERY Co.,
149 East Market Street,
Indianapolis, Ind.

Gentlemen:

Replying to your favor of recent date, would advise that the reason you have not heard from us long before this is that we have had no trouble whatever with the machines you furnished us. It affords us great pleasure to state that we have nothing but praise to offer. We have had several kinds of cutters before purchasing yours, but we can truthfully state that we have had none that can compare with the New Standard for accuracy, economy and speed.

Yours respectfully,

NATIONAL PRINTING COMPANY.

MR. GEO. A. MORTON, Manager,
NEW HAVEN, Conn., Nov. 17, 1913.

American Motor Co., Brooklyn, N. Y.

Dear Sir:—I wish to verify my statement, made a year ago, in reference to my equipment of type "RI" motors, and say that they have been entirely satisfactory. I can recommend your motors for printing offices, or any work requiring variable speed.

Very truly yours,

JOHN A. MARKHAM.

Set 18 picas wide, solid.

JOB No. 4.

(Student's name.)

PART II.

(Date commenced.)

Philadelphia, Pa., September 28, 1913. Eastern Paper Company, 16 Winter Street, Boston, Mass. Gentlemen. We have bought about fifty reams of Standard Cover, as a direct result of your attractive and effective booklet, "Standard Suggestions." We would like to use more, and will, but have no samples of your complete list of colors, weights and finishes. Would it be asking too much to request you to furnish us with a complete set of samples? The sheets need not be full size. We will bind them into sample form, but would like to have them to figure out color combinations and finishes. We have our own print shop, send out a lot of direct advertising, and Standard Cover fits splendidly into our work. Very truly yours, The Practical Heater Company.

Set in the correct form for a letter. Punctuate, capitalize and paragraph correctly. Use small capitals and italics in their proper places.

(Date commenced.)

ROMAN NUMERALS

It is important that the student should early familiarize himself with the correct use and arrangement of Roman numerals as compared with Arabic. The Roman numerals most frequently used are made from combinations of the letters I, V, X, L, C, D and M, and their value, as compared with Arabic numerals, is shown in the table given below.

I.....	1	XI.....	11	XXX.....	30
II.....	2	XII.....	12	XL.....	40
III.....	3	XIII.....	13	L.....	50
IV.....	4	XIV.....	14	LX.....	60
V.....	5	XV.....	15	LXX.....	70
VI.....	6	XVI.....	16	LXXX.....	80
VII.....	7	XVII.....	17	XC.....	90
VIII.....	8	XVIII.....	18	C.....	100
IX.....	9	XIX.....	19	D.....	500
X.....	10	XX.....	20	M.....	1000

The principal use of Roman numerals is in book work, for chapter headings and other important divisions of the work. They are frequently used to folio the preliminary matter in a book, and sometimes for the folios of advertising pages in a magazine. When used for a chapter heading, they are generally preceded by the word "Chapter," and set in capitals of the type used in the text, thus:

CHAPTER XVIII

If not preceded by the word "Chapter," they may be set in type one or two sizes larger than the text, and centered over the beginning of the chapter, as shown in the line below:

XVIII

When Roman numerals are used to folio introductory matter, lower-case type is used (xviii), setting in small type of the same face as the body of the book. These folios are centered at the bottom of the page when the head is sunk, and placed at the top of the page when a running head is used.

Set 25 picas wide, solid. Set table single column and double up.

JOB No. 5.

(Student's name.)

PART II.

(Date commenced.)

suppose that you see at once all the hours of the day and all the seasons of the year a morning of spring and a morning of autumn a night brilliant with stars and a night obscure with clouds you will then have a more just notion of the spectacle of the universe is it not wondrous that while you are admiring the sun plunging beneath the vault of the west another observer is beholding him as he quits the region of the east in the same instant reposing weary from the dust of the evening and awaking fresh and youthful in the dews of morn

Set 13 picas wide, leaded. Paragraph, indent, punctuate and capitalize correctly.

Job No. 6. (Student's name.) PART I.

(Date commenced.)

CENTERING POETRY

A poem should be set so as to *appear* to be in the center of the page or column. Where the lines are of unequal length, as in the illustration given below, a line of *average* length may be centered and the indentation for the balance of the poem secured from this line. Poetry is, ordinarily, spaced with three-em spaces.

LOVE OF COUNTRY

Breathes there a man with soul so dead
Who never to himself hath said,

“This is my own, my native land?”

Whose heart hath ne’er within him burned,
As home his footsteps he hath turned
From wandering on a foreign strand?

If such there breathe, go, mark him well.

For him no minstrel raptures swell.

High though his titles, proud his name,

Boundless his wealth as wish can claim;

Despise those titles, power, and pelf,

The wretch, concentrated all in self,

Living, shall forfeit fair renown,

And, doubly dying, shall go down

To the vile dust, from whence he sprang,

Unwept, unhonored, and unsung.

—SIR WALTER SCOTT.

Set 18 pica wide. Center as explained. Set name of author in correct position.

(Date commenced.)

INDENTING POETRY

The indentation of the different lines in a poem is usually fixed by the author. When this is not indicated in the copy it is correct to give the same indentation to lines that rhyme. In running over a line the rule generally observed is to indent the lines run over three, or sometimes four ems. However, always indent the lines run over at least an em more than any other indentation used in the poem you are setting.

AMERICA

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain-side
Let freedom ring.

My native country, thee,
Land of the noble free,
Thy name I love;
I love thy rocks and rilla,
Thy woods and templed hills;
My heart with rapture thrills
Like that above.

Let music swell the breeze,
And ring from all the trees
Sweet Freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong.

Our Father's God, to Thee,
Author of liberty,
To Thee we sing;
Long may our land be bright
With Freedom's holy light;
Protect us by Thy might,
Great God, our King.

Set 18 pica wide. Indent according to rhyme. Center correctly.

Job No. 6. (Student's name.) PART III.
(Date commenced.)

QUOTING POETRY

In quoting a stanza of poetry put the quotation marks outside the poem, in order that the indentation of the capital letter at the beginning of each line may be uniform. Quotation marks within the stanza should always be inside the space occupied by the words.

"Ill fares the land, to hastening ills a prey,
Where wealth accumulates and men decay ;
Princes and lords may flourish or may fade ;
A breath can make them, as a breath has made ;
But a bold peasantry, their country's pride,
When once destroyed can never be supplied."

"Though something I might plain," he said,
"Of cold respect to stranger guest,
Sent hither by your king's behest,
While in Tantallon's towers I stayed ;
Part we in friendship from your land,
And, noble earl, receive my hand."

Set 18 picas wide, leaded. Center and indent correctly. Use quotation marks properly.
Center each quotation separately.

Job No. 6.

(Student's name.)

PART IV.

(Date commenced.)

COLUMBIA, THE LAND OF THE BRAVE

O Columbia, the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.

Thy mandates make heroes assemble,
When Liberty's form stands in view,
Thy banners make tyranny tremble,

When borne by the Red, White, and Blue.
Chorus. — When borne by the Red, White, and Blue,
When borne by the Red, White, and Blue,
Thy banners make tyranny tremble,
When borne by the Red, White, and Blue.

When war winged its wide desolation,

And threatened the land to deform,

The ark then of Freedom's foundation,

Columbia, rode safe through the storm,

With the garlands of victory around her,

When so proudly she bore her brave crew,

With her flag proudly floating before her,

The boast of the Red, White, and Blue.

Chorus.

The wine cup, the wine cup bring hither,

And fill you it true to the brim.

May the wreaths they have won never wither,

Nor the stars of their glory grow dim.

May the service, united, ne'er sever,

But they to their colors prove true !

The Army and Navy forever !

Three cheers for the Red, White, and Blue !

Chorus.

Set 22 picas wide, solid. Follow copy as to indentions and centering.

Job No. 6. (Student's name.) PART V.
(Date commenced.)

UNION AND LIBERTY

Flag of the heroes who left us their glory,
Borne through their battle-field's thunder and flame,
Blazoned in song and illumined in story,
Wave o'er us all who inherit their fame.

CHORUS.—Up with our banner, bright,
Sprinkled with starry light,
Spread its fair emblems from mountain to shore,
While through the sounding sky
Loud rings the nation's cry.
Union and Liberty, one evermore!

Light of our firmament, guide of our nation,
Pride of her children, and honored afar,
Let the wide beams of thy full constellation
Scatter each cloud that would darken a star.

CHORUS.

Empire, unscattered, what foe shall assail thee,
Bearing the standard of Liberty's van?
Think not the God of thy fathers shall fail thee,
Striving with men for the birthright of man.

CHORUS.

Yet, if by madness and by treachery blighted,
Dawns the dark hour when the sword thou must draw,
Then, with the arms of thy millions united,
Smite the bold traitors to Freedom and Law.

CHORUS.

Lord of the Universe, shield us and guide us,
Trusting Thee always, through shadow and sun.
Thou hast united us, who shall divide us?
Keep us, oh keep us, the MANY IN ONE.

CHORUS.

OLIVER WENDELL HOLMES.

INITIAL LETTERS

SOME jobs are improved by beginning with an initial letter, and initial letters are frequently used in book work, both at the beginning of the book and the commencement of chapters and other important divisions of the work. However, the selection of an initial letter often requires careful study and the exercise of the best of taste. If a fancy initial is used, it should be of a design appropriate to the matter to be set, and must also harmonize with the type used for the text. A heavy, black letter, with an elaborate design, should not be selected to go with a plain, light faced type. On the other hand, a light faced, plain initial would not harmonize with a page of bold faced or fancy faced type. It is in good taste to use an initial of a larger size of the same face as that in which the text is set. Care must be taken not to use a modern letter for an initial with an old style type, or an old style with a modern. The white space on the side and at the bottom of the initial should be uniform and not too wide, otherwise the entire effect will be spoiled. The first word, when a paragraph begins with an initial letter, is, ordinarily, set in capitals. When the paragraph begins with a proper name (as, for example, the name of a person, corporation or society) the entire name is set in capitals. This rule must be strictly observed.

Set 20 picas wide, leaded.

INITIAL LETTERS—Continued

EXERCISE 1

STYLE governs the use of initial letters, as it does every branch of the printing craft. The style has varied from time to time, especially as to the amount of white space to be left on the side and at the bottom of the letter. This paragraph shows the amount of white space necessary to set off the initial in the most effective manner.

Set 16 picas wide, 10 point, leaded. Use a 36 point initial.

EXERCISE 2

WHEN using the letters "W" and "T" as initials the type may properly be run flush against the letter, because of the counter. This depends, however, somewhat upon the style of the letter used, and is a case where the student must use his best judgment to get a good effect.

Set 17 picas wide, 10 point, solid. Use a 30 point initial.

EXERCISE 3

THIS shows a case where the initial is equal in points to the number of lines set beside it, but the lines have been given more than the customary indention, making it necessary to indent a line more at the bottom. This is not considered good composition, as the white space at the bottom and side of the initial is so great as to spoil the effect of the page.

Set 16 picas wide, 10 point, leaded. Use a 36 point initial.

EXERCISE 4

AS there would be a wide gap between the letters "A" and "L," when used as initials, and the balance of the letters forming the first word of the paragraph, if they were used as they come from the foundry, it is often necessary to mortise these letters, to allow the second letter of the first word to set up close to the initial letter.

Set 15 picas wide, 8 point, solid. Use a 24 point initial.

Follow instructions given under each exercise.

Job No. 7.

(Student's name.)

PART III.

(Date commenced.)

there is something nobly simple and pure in a taste for the cultivation of forest trees it argues i think a sweet and generous nature to have a strong relish for the beauties of vegetation and a friendship for the hardy and glorious sons of the forest he who plants an oak looks forward to future ages and plants for posterity nothing can be less selfish than this he cannot expect to sit in its shade and enjoy its shelter but he exults in the idea that the acorn which he has buried in the earth shall grow up into a lofty pile and shall keep on flourishing and increasing and benefiting mankind long after he shall have ceased to tread his paternal fields washington irving

Set 16 picas wide, leaded. Indent, punctuate and capitalize correctly.
Place credit in proper position.

THE COMMON INDENTIONS

IT will be found necessary for the student of printing to devote some time to the careful study and practice of the indentions used by compositors for different classes of work. The examples given here show those in most common use. Set according to instructions below each exercise.

I. DIAGONAL INDENTION

This indention is used where a number of words must be displayed, each of which are to be given equal prominence. The words are arranged diagonally, the indention of the second and succeeding lines being governed by the number of lines so treated. No punctuation marks are used.

Printing, Engraving, Binding.

Set 13 picas wide. Use the last paragraph for copy. Set in diagonal indention, using capital letters only.

II. HANGING INDENTION

This indention is made by setting the first line the full width of the required measure and indenting, at the beginning of each following line, one em, or more if the measure is wide. It is a form of indention useful in title-pages and in many classes of job work.

Set 14 picas wide. Indent $1\frac{1}{2}$ ems.

III. SQUARED INDENTION

This indention is used largely in job work and advertisements, and is also useful in title-pages. It is formed by giving all lines an equal indention at each end, making them shorter than the full measure. The lines look best set in capitals. Letter-spacing is often necessary to secure the effect desired.

Artistic Book and Job Printing, Engraving and Binding, by Expert Workmen.

Set 10 picas wide. Use last paragraph for copy. Set in squared indention, using small capital letters only.

IV. THE HALF-DIAMOND

This indention is useful in title-pages and many kinds of job work. It is formed by gradually narrowing the lines. Care must be taken to indent evenly, and the matter should end as nearly in a point as it is possible to set it.

Set 12 picas wide, half-diamond indention.

JOB No. 8.

(Student's name.)

PART II.

(Date commenced.)

the fox and the cock one moonlight night a fox saw a cock in a tree but could not reach him so he said friend cock i have good news what is it said the cock the lion says that no beast shall harm a bird we must all live together as brothers that is fine news said the cock i am glad to hear it then he looked far off and said here comes a friend we must tell him the good news who is coming asked the fox it is our farmyard dog said the cock oh said the fox i must be going do not go friend fox stay and tell our friend the good news no said the fox i fear he has not heard it and he may kill me and away he ran as fast as he could aesop

Set 18 picas wide. Punctuate, capitalize and paragraph correctly. Set the title and credit in their proper positions. Use quotation marks correctly.

SIZE OF SHEET

MARGIN

SIZE OF TYPE

MARGIN

MARGIN

MARGIN

MAKING UP A BOOK

WHEN the final O. K. on the galley proofs is received, begin making up the book. First decide upon the length of the page; then take, from the body of the book, the number of lines of type necessary to fill the required space. Next set the running head and place at the top of page. This fixes the length of the page, and the balance of the book must be made up to exactly the same size. Place a six point slug at the top, and a twelve point slug at the bottom. This last will leave room for the folio when it is necessary to put it at the bottom of the page.

The preface, contents and list of illustration- begin on a right-hand page, and, if more than one page is used, the first page of each is sunk to conform with the first page of the text, usually to about the depth of one-sixth of the length of the page, although this is largely a matter of taste.

It is good book work to begin all chapters on a right-hand page, although to do so it is sometimes necessary to leave the preceding page blank. Put the title at the head of the first page of text.

The running head is, ordinarily, the title of the book on each page, but this rule is not always observed, and the author frequently writes the running heads for the right-hand pages to fit the text. The folio is usually set in the line with the running head, at the outside of the page. Odd folios are at the right-hand end of the running head, and even folios at the left.

Sunken pages have the folios at the bottom of the page, in the center. These are not included in the length of the page, but are placed in the margin, and are set in type one or two sizes smaller than the body of the book. They should be carefully centered in the line.

The space between the running head and the body type should be about equal to a line of the text. Never put the last line of a paragraph at the top of a page.

Tie each page securely with strong cord, so that it can be safely handled when locking up the form.

Set 15 picas wide. Make up into pages. Use running heads, and folio at top of page.

(Date commenced.)

PRELIMINARY MATTER

Roman numerals are generally used to folio the preliminary matter of a book, and Arabic numerals for the text. However, if the front matter is set before the book is made up, so that the number of pages can be ascertained, it is proper to use Arabic numerals throughout the book. The pages are numbered from the half-title, which is counted as the first page. The following order is usually observed in placing the preliminary matter:

Half-title, right-hand page, followed by a blank page.
Title-page, right-hand page.

Copyright, left-hand page.

Dedication, right-hand page, followed by a blank page.

Preface or introduction, right-hand page, followed by second page of same or blank.

Contents, right-hand page, followed by second page of same or blank.

List of illustrations, right-hand page, followed by second page of same or blank.

Half-title to first chapter, right-hand page.

First page of text, right-hand page.

The appendix, glossary and index are placed at the back of the book, and each should begin on a right-hand page. The imprint of the printer, if one is used, may be set in small type and placed at the bottom of the page upon which the notice of copyright appears.

Set 18 picas wide, solid.

Job No. 10. (Student's name.)

PART I.

(Date commenced.)

THE HALF-TITLE

The half-title is the first page of a book, and is a right-hand page, usually followed by a blank page. It is set in one or two lines, placed about three picas above the center of the page. Some publishers, however, place it much nearer the top of the page. The half-title consists merely of the title of the book, and is set in smaller type than the same matter on the title-page. It should always harmonize with the type used in the title-page. Similar pages are often used throughout the book to mark any important division of the work.

Practical Typography.

Set the last line as a half-title, or use any selection desired. Make up into a page 15 x 25 picas. Inclose in rule border, as shown in layout, to indicate size of sheet. Place type in correct position.

Job No. 10.

(Student's name.)

PART II.

(Date commenced.)

THE TITLE-PAGE

The student should make a careful study of the title-page, as it is a most important part of the completed book. First it is necessary to examine the text, as the type selected for the title-page must conform in style with the balance of the work. If the text is set in old style type, only old style faces should be used for the title-page; if in modern type, then select modern faces. Avoid all fancy faces of type. Take a pencil and paper and carefully lay out your page, marking the size of type in which each line is to be set. Make the title of the book the most prominent line (or lines, in case the title is too long to look well if set in a single line). Set the balance of the copy in smaller type, using such sizes as the importance of each subject would seem to indicate. Carefully group the different subjects, as the secret of setting a good title-page lies in proper grouping, and in good spacing between the different groups. The title-page is usually set one or two picas shorter than the other pages of the book, the space thus gained being divided between the top and bottom of the page.

Practical Typography. A series of exercises explaining and illustrating the most approved methods used in correct composition. For the teacher and student. By Geo. E. McClellan, instructor of printing. The Manual Arts Press, Peoria, Illinois.

Use the last paragraph as copy for a title-page, or use any selection desired. Make layout. Set page 15 x 25 picas. Inclose in rule border, as shown in layout, to indicate size of sheet. Place type in correct position.

Job No. 10. (Student's name.) Part III.

(Date commenced.)

COPYRIGHT AND IMPRINT

The notice of copyright is set in very small type, usually in capitals and small capitals or capitals and lower-case. It is sometimes a combination of the two, and often an italic line is used. The position of the notice of copyright is immediately following the title-page, and is on a left-hand page. It is set about three picas above the center of the page, but must be in harmony with the position of the half-title. The imprint of the firm printing the book is often set in small type at the bottom of the same page. Matter similar to the imprint is sometimes placed on the last page of the book, when it is called a colophon.

Copyright, The Manual Arts Press, 1913.

Set the last paragraph according to instructions contained in this job, or use any selection desired. Make up into a page 15 x 25 picas. Inclose in rule border, as shown in layout, to indicate the size of sheet. Place type in correct position on sheet.

JOB NO. 11.

(Student's name.)

PART I.

(Date commenced.)

THE DEDICATION

The dedication is not now so commonly used as was formerly the case. When used, it is placed on the first right-hand page following the title-page. It is usually composed of but a few lines, set about three picas above the center of the page, in harmony with the half-title and copyright. It is set in a narrower measure than the page, and in a type face to harmonize with the text. The style of composition varies with the taste of the author and the amount of matter used. It may be set either in lines of varying length, centered on the measure; squared indention; or in a plain paragraph. Small capitals and italics are most frequently used, but few rules can be given as a guide to the composition except those of good taste.

This book is dedicated to the boys and young men who are striving to master the correct principles of the art of typography, either with a view to making it their life vocation, or to use the knowledge thus gained for higher development in other callings, by The Author.

Set last paragraph as a dedication, or use any selection desired. Make up into pages 15 x 25 picas. Inclose in rule border, as shown in layout, to indicate the size of sheet. Place type in correct position.

Job No. 11.

(Student's name.)

PART II.

(Date commenced.)

PREFACE OR INTRODUCTION

The preface or introduction begins on the first right-hand page following the title-page, providing there is no dedication. The dedication, if there is one, comes between the title-page and the preface. The preface sometimes occupies but one page, and sometimes several. If the preface is short it is usually set in larger type than the body of the book, but should be of the same face. Often the preface is set in the same size type as the balance of the book. When this is the case, it is best to lead out the matter more than the body of the book, if the space will permit. The preface may begin with an initial letter or not, depending on the general style adopted for the book.

Set 15 picas wide, leaded. Make up into a page 15 x 25 picas. Sink head correctly. Inclose in rule border, as shown in layout, to indicate size of sheet. Place type in correct position.

THE TABLE OF CONTENTS

The table of contents begins on a right-hand page, immediately following the preface, and occupies as many of the succeeding pages as necessary. Capitals and small capitals, a size smaller than the text, are most commonly used. Capitals and lower-case letters are frequently given preference. The accompanying example will serve to show a style ordinarily used in book work, although this will often vary with the amount of matter used, arrangement of chapter headings, and other details for which no fixed rules can be given. The list of illustrations and index follow the same general style of composition, making such changes in arrangement as the amount of matter under each general heading may render necessary. The list of illustrations follows the table of contents; the index comes at the back of the book.

Contents.

Page.

Introductory, 3.
 Suggestions to the Instructor, 4.
 The Type Case, 9.
 The Proof Marks and Their Use, 10.
 Correct Spacing, 11.
 Proper Justification, 13.
 Distribution and Care of Type, 19.
 Spacing in Wide Measure, 21.
 Correct Spacing for Italic Type, 23.
 Indenting Paragraphs, 24.
 How to Set a Letter, 28.

Centering Poetry, 31.
 Indenting Poetry, 32.
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 Initial Letters, 37.
 The Common Indentions, 39.
 Making Up a Book, 42.
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 Copyright and Imprint, 46.
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 Running Heads, 50.
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The Composition of Tables, 56.
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 Sizes of Flat Writing Paper, 61.
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 Standard Envelope Sizes, 64.
 The Number of Words to a Square
 Inch, 66.
 Making Speed on Tables, 67.
 Standard Book Measurements, 68.
 Sizes and Weights of Paper, 69.
 Sizes of Cut Cards, 70.
 Complete Font of Roman Type, 71.

Arrange and set copy given above as a table of contents. Use periods, one and one-half ems apart, for leaders. Make up into pages 15 x 25 picas. Put running head on last page. Inclose in rule border, as shown in layout, to indicate the size of sheet. Place type in correct position.

RUNNING HEADS

There are various styles of running heads used in book work which are sanctioned by competent authorities and by good taste. Capitals, one or two sizes smaller than the text, and of the same face, are, perhaps, most frequently used. Where the heading is long, italic capitals and lower-case are considered in good taste. Italic capitals are also used to some extent. A larger size of the same face as that used for the text, capitals and lower-case, is often used. If a running head, set in capitals, is very short, it is often improved by letter-spacing. Below are a few examples of running heads in most common use :

116 Practical Typography

TYPOGRAPHY 117

118 PRACTICAL TYPOGRAPHY

PRACTICAL TYPOGRAPHY 119

120 TYPOGRAPHY

Typography, Theory and Practice 121

JOB No. 13.

(Student's name.)

PART I.

(Date commenced.)

EXTRACTS OR QUOTATIONS

Short extracts or quotations are usually run in the text, using the regular quotation marks (" ") to keep the quoted part distinct from the regular matter. If, however, the quotation makes more than a few lines, it should be set in a separate paragraph in type a size smaller than the text. If the matter is solid about two leads should be placed at the beginning and end of the quotation, to separate it from the body of the article. If the matter is leaded leads should also be used in the extracts, and the space between the quotation and the balance of the article somewhat increased. Another style, which is used to some extent, is to make no distinction in the size of the type in which the quotation is set, but to indent the lines an em at each end. This, however, does not give as neat an effect as using the smaller type. Quotation marks should not be used where either of the last two styles mentioned above are adopted. The following paragraphs, reprinted from Job No. 1, Part III, are to be used to illustrate the manner in which each style should be set:

The proper justification of the line is one of the first and most important problems to confront the student of printing. An improperly justified line may cause endless trouble on the press — if, indeed, it reaches the press in safety. At the very least, it will cause great loss of time and annoyance when the form is being locked up for the press.

Justify the line well in the composing stick, but not too tightly. Space the line so that it will not drop if lifted alighly in the stick. If the last space has to be forced down, the line is too tight; should the line drop when lifted, it is too loose.

HOW TO SET AND USE THE VARIOUS NOTES AND REFERENCE MARKS

I. THE FOOT NOTE

These notes are usually set in type two or three sizes smaller than that used for the text, and are preceded by a reference mark (*†‡§||¶) or, by a superior figure ⁽¹⁾ *. When the note is short, it is usually set the full measure of the page. However, if the note is quite long, it is better to set it in half measure and double up at the bottom of the page. About an em should be allowed between the columns. The foot notes should be indented the same number of points as the regular indention of the book. A blank space, about equal to one line, should be used to divide the note from the text.

* Superior figures are now largely superseding the regular reference marks, especially in the better class of books. They have the advantage of neatness and uniformity, as well as being less conspicuous on the printed page.

II. THE SIDE NOTE

Like the foot note, the side note is set in type two or three sizes smaller than that used for the text. The notes are set in a narrow measure, and

are placed on the outer margin of the page, opposite the paragraph to which the note refers. In the case of the side note, the type lines are of unequal length, and are sometimes lined up next to the type, and sometimes all lined up on the right-hand side. Six or twelve points is the space ordinarily put between the note and the text.

The lines of the side note should vary in length.

III. THE CUT-IN NOTE

Like the preceding examples, these notes are set in type of the same face as that used in the text, but two or three sizes smaller. The width of the note must be regulated by the amount of matter it contains and by the width of the page. The note should be set into the paragraph to which reference is made, and should be far enough down in the paragraph to be covered by at least two or three full lines of type. The blank space should be equal all around the note.

The cut-in note looks best if given a squared effect, with equal space all around.

INSERTING ENGRAVINGS

THE insertion of engravings or "cuts" in a type page is an art in itself. If the student has, up to this time, carefully followed the instructions given, and has been able to set up, in an acceptable manner, the work thus far given him, he should now be ready to take up this important subject. Engravings are made by different processes, depending upon the class of work for which they are intended and the kind of paper on which they are to be printed. Where the cut is of suitable size and shape, it may be inserted at the side of the page and the type run on three sides, in lines of irregular length, following the general outline of the cut as closely as possible. Where a halftone is used, the vignette may be allowed to run out into the margin, lining the type with some dark or solid portion of the engraving.

The distance separating the type from the cut should be regulated by the general appearance of the page. The size of type, amount of space between the lines, and the length of the paragraphs, or number of short lines in the page, must be taken into consideration. In a solid page, one pica may be sufficient, increasing the space, if necessary, to meet any of the conditions mentioned. The more open the page, the more space should be left around the cut.

When the cut is so large as to leave but little room for type at the side, it is better to center it on the width of the page, running the matter above and below the engraving. A cut is often centered on the page and the matter run around it. In this case the type is sometimes run across the page, from one side of the cut to the other, and sometimes treated as separate columns. This should depend somewhat on the size of the engraving, and the ease with which the lines may be read from one side of the cut to the opposite side.

Sometimes the matter is squared around the cut, equal white space being left on all sides. This style, while more speedy, does not present so artistic an appearance as following the outlines of the cut, but is often preferred where the saving of time is an object.

There are various attractive styles in which the caption to an engraving may be set. Small capitals of the same type as the text are often used, as are capitals and lower-case of a smaller size. Italic capitals and lower-case are often given preference. Display faces should not be used for captions in book or magazine pages, although often preferred in strictly advertising publications.

The caption is usually centered under the cut, in one or two lines, according to length. A caption is often set in two or three short lines, at one corner, when the nature of the cut permits. The style is fixed before work on the job is commenced, and should be strictly adhered to.

Set leaded and make up into pages (instructor to fix measure and furnish captions suitable for cuts used). Insert one or more cuts in each page. Use running heads and folio at top.

Job No. 14.

(Student's name.)

PART II.

(Date commenced.)

lincolns strategy while lincoln was always very patient he often adopted droll methods for getting rid of bores the late justice cartter of the supreme court of the district of columbia used to relate an incident of a philadelphia man who called at the white house so frequently and took up so much of the presidents time that the latter finally lost his patience one day when the gentleman was particularly verbose and persistent and refused to leave although he knew that important delegations were waiting lincoln arose walked over to a wardrobe in the corner of the cabinet chamber and took a bottle from a shelf looking gravely at his visitor whose head was very bald he remarked did you ever try this stuff for your hair no sir i never did well remarked lincoln i advise you to try it and i will give you this bottle if at first you dont succeed try try again keep it up they say it will make hair grow on a pumpkin now take it and come back in eight or ten months and tell me how it works the astonished philadelphian left the room silently without a word carrying the bottle in his hand and judge cartter coming in with the next delegation found the president doubled up with laughter at the success of his strategy before he could proceed to business the story had to be told

Set 18 picas wide, leaded. Punctuate, capitalize, paragraph and indent correctly. Use quotation marks properly. Set head in separate line.

THE COMPOSITION OF TABLES

This is a part of the printing craft which requires careful training. To set up a table that will not lock up, square and true, without spending as much time on the lockup as was originally consumed in the composition (as is frequently the case) is worse than not doing the work at all.

When ready to begin work on a table, take the copy and cast it up to see what size of type it will have to be set in to occupy the required space; mark each column with the proper width in ems. Make the columns even ems or ens, using twelve points as the basis, as all standard labor-saving rule is cut to this size. Do not set your columns to an odd measure and then cut down the rules to fit them. Make your estimate exact, or you may be obliged to reset the table. Be sure to count the column rules and allow for them in the width to which the table is set.

Allow some space, varied according to the character of the job, size of table and the type used,

between the rules and columns of figures; also at the top and bottom of the columns.

The box headings may be set in type one or two sizes smaller than that used in the columns of figures. They may be set in capitals and lower-case, small capitals, or a combination of these with capitals, as the nature of the headings require.

The columns must be set a little stronger than the rules, to allow for "squeeze" in locking up, but not enough to prevent them properly joining the top and bottom rules.

Use as few leads in table work as possible. Do not use three or more leads where a slug or quads can be used, as the leads will have a tendency to "spring" and prevent a square, firm lockup.

Paper, cardboard or thin spaces should never be used in table work. In fact, a table should be cast up so as to avoid, whenever possible, the use of anything smaller than an en quad of the size of type in which the table is set.

Set 15 picas wide, leaded. Make up into pages. Folio at bottom of page.

SETTING TABLES WITHOUT RULES

A table consisting of a number of columns (from two up) of names or other matter, separated by quads or leaders, is, ordinarily, set in a single column, in such measure as will allow it to be doubled up so as to form lines of the required length. Here, however, is a system, often used by compositors, that will save time: Say that the table is to be set in four columns; ascertain the width of each column, making them even picas if possible. Select a slug the combined length of

FIRST PRESIDENT
SECOND PRESIDENT
THIRD PRESIDENT
FOURTH PRESIDENT

(a)	=====	(b)	=====	(c)	=====
	JOHN ADAMS		BORN, 1743		
	THOMAS JEFFERSON		BORN, 1751		TERM, 1809-1817
	JAMES MADISON				

the last three columns (a, b, c); then one the length of the next two (b, c); then one the length of the last column (c). Set the stick the full measure of the job. Begin by setting the first line of the first column; then put the longest slug in the stick and justify the line against the slug, as shown above. Then take out the slug and set the first line of the second column, justifying against the next longest slug. The next column is to be justified against the shortest slug, and the last column justified to the stick. This gives the complete line. If correctly justified, the columns will have as true an alignment as though set separately. Absolutely perfect justification is essential. Any number of columns can be set in this way, much more rapidly than by the usual method. If the columns do not make even picas, the slugs will, of course, have to be cut to the required size.

Set 30 picas wide, solid.

Job No. 16. (Student's name.) PART I.

(Date commenced.)

NUMBER OF EMS CONTAINED IN A POUND OF TYPE

A square of type two by two inches (four square inches) will weigh, for all practical purposes, one pound. On this basis the number of ems in a pound of type, of any given size, can easily be estimated as closely as necessary.

One pound of 5	point will contain....	829 ems
One pound of 5½	point will contain....	685 ems
One pound of 6	point will contain....	576 ems
One pound of 7	point will contain....	423 ems
One pound of 8	point will contain....	324 ems
One pound of 9	point will contain....	256 ems
One pound of 10	point will contain....	207 ems
One pound of 11	point will contain....	171 ems
One pound of 12	point will contain....	144 ems

Set 16 picas wide, leaded.

Job No. 16. (Student's name.) PART II.
 (Date commenced.)

STANDARDS OF TYPE

The following table gives the standard proportions of type, of the different sizes, as generally recognized in this country. The basis of measurement is the lower-case alphabet, from a to z, inclusive, and the ems used are of the same body as the type measured :

For $4\frac{1}{2}$ point the standard is.....	18 ems
" 5 "	"
" 5 $\frac{1}{4}$ "	"
" 6 "	"
" 7 "	"
" 8 "	"
" 9 "	"
" 10 "	"
" 11 "	"
" 12 "	"

Set 15 picas wide, solid. The "ditto" marks are made by using two inverted commas.

Job No. 16.

(Student's name.)

PART III.

(Date commenced.)

STANDARD BOOK SIZES, UNTRIMMED

LEAF	SIZE, INCHES
Folio	12 x 19
Quarto, 4to	$9\frac{1}{2}$ x 12
Imperial 8vo	$8\frac{1}{4}$ x $11\frac{1}{2}$
Super Royal 8vo	7 x 11
Royal 8vo	$6\frac{1}{2}$ x 10
Medium 8vo	6 x $9\frac{1}{2}$
Demy 8vo	$5\frac{1}{2}$ x $8\frac{1}{2}$
Medium 12mo	$5\frac{1}{8}$ x $7\frac{3}{8}$
Medium 16mo	$4\frac{1}{2}$ x $6\frac{3}{4}$
Cap 8vo	$4\frac{1}{4}$ x 7
Medium 18mo	4 x $6\frac{1}{8}$
Super Royal 32mo	$3\frac{1}{2}$ x $5\frac{1}{2}$

Set 22 picas wide, solid.

Job No. 16. (Student's name.) PART IV.
(Date commenced.)

SIZES OF FLAT WRITING PAPER

SHEET	SIZE, INCHES
Flat Letter	10 x 16
Flat Packet or Packet Post	12 x 19
Flat Foolscap or Small Cap	13 x 16
Flat Cap	14 x 17
Crown or Crown Cap	15 x 19
Double Letter	16 x 20
Demy	16 x 21
Folio Post or Folio	17 x 22
Double Folio	22 x 34
Double Cap	17 x 28
Small Double Cap	16 x 26
Royal, Double Packet or Packet Folio	19 x 24
Super Royal	20 x 28
Double Demy, narrow	16 x 42
Double Demy, broad	21 x 32
Elephant	23 x 28
Medium	18 x 23
Imperial	23 x 31
Double Medium, narrow	18 x 46
Double Medium, broad	23 x 36
Double Royal	24 x 38
Double Elephant	27 x 43
Columbier	23 x 33
Atlas	26 x 30
Antiquarian	31 x 54

Set 20 picas wide, solid.

JOB No. 16.	(Student's name.)	PART V.
(Date commenced.)		

STANDARD SIZES OF RULED PAPER

	SHEET	SIZE, INCHES
Commercial Note Heads	$5\frac{1}{2}$ x $8\frac{1}{2}$
Hotel Note Heads	$5\frac{5}{8}$ x 11
Packet Note Heads	$5\frac{3}{4}$ x 9
Royal Packet Note Heads	6 x $9\frac{1}{2}$
Demy Letter Heads	8 x $10\frac{1}{2}$
Folio Letter Heads	$8\frac{1}{2}$ x 11
Memorandum Heads	$5\frac{1}{2}$ x $8\frac{1}{2}$
Bill Heads, Sixes, 3000 to the ream	$8\frac{1}{2}$ x $4\frac{3}{8}$
Bill Heads, Quarters, 2000 to the ream	$8\frac{1}{2}$ x 7
Bill Heads, Thirds, 1500 to the ream	$8\frac{1}{2}$ x $9\frac{1}{8}$
Bill Heads, Halves, 1000 to the ream	$8\frac{1}{2}$ x 14
Regular Statements	$5\frac{1}{2}$ x $8\frac{1}{2}$
Hotel Statements	$5\frac{5}{8}$ x 11
Head and Tail Statements	$5\frac{1}{4}$ x $8\frac{1}{2}$
Gem Statements	$3\frac{3}{8}$ x $5\frac{5}{8}$
Infant Statements	$4\frac{1}{8}$ x $5\frac{1}{2}$
Square Statements	$5\frac{1}{4}$ x $5\frac{5}{8}$
Yankee Statements	$3\frac{3}{8}$ x $8\frac{1}{2}$

Set 22 picas wide, leaded.

JOB No. 17.

(Student's name.)

PART I.

(Date commenced.)

SYSTEM FOR ORDERING SORTS

In ordering sorts send the type foundry a capital H and a lower-case m of the type you wish to match. These letters should be sent no matter what the letters are you want to "sort up" on. The table below shows what each box in a regular pair of cases will hold:

The a, c, d, h, i, m, n, o, r, s, t and u boxes.....	each hold.....	2 pounds
The b, f, g, l, p, v, w and y boxes.....	each hold.....	15 ounces
The lower-case e box.....	holds.....	3 pounds
The j, k, q, x and z boxes.....	each hold.....	5 ounces
The capital and small capital boxes.....	each hold.....	6 ounces
The figure boxes.....	each hold.....	5 ounces
The comma box.....	holds.....	1 pound
The boxes for all other points.....	each hold.....	6 ounces

A pair of news cases will hold, approximately, fifty pounds of type; a job case about twenty-five pounds. In ordinary composition about twenty-five per cent of the type will remain in the case, as unused characters or "sorts," any of which may be needed in the next job set. This is a safe basis for ordering type to be used in average composition.

Set in three columns, divided by leaders. Use system given in Job No. 15, Part II, in justifying.

(Date commenced.)

STANDARD ENVELOPE SIZES

DRUG	
No. 1.....	$1\frac{3}{4} \times 2\frac{7}{8}$
No. 2.....	$2\frac{1}{8} \times 3\frac{1}{2}$
No. 3.....	$2\frac{1}{8} \times 3\frac{5}{8}$
PAY	
No. 1 $\frac{1}{2}$	$2\frac{1}{8} \times 4$
No. 2.....	$2\frac{1}{2} \times 4\frac{1}{4}$
COMMERCIAL	
No. 5.....	$3\frac{1}{8} \times 5\frac{1}{2}$
No. 6.....	$3\frac{5}{8} \times 6$
No. 6 $\frac{1}{4}$	$3\frac{1}{8} \times 6$
No. 6 $\frac{3}{4}$	$3\frac{5}{8} \times 6\frac{1}{2}$
OFFICIAL	
No. 7.....	$3\frac{3}{8} \times 6\frac{3}{8}$
No. 10.....	$4\frac{1}{8} \times 9\frac{1}{2}$
No. 8 $\frac{1}{2}$	$3\frac{5}{8} \times 8\frac{3}{4}$
No. 11.....	$4\frac{1}{8} \times 10\frac{3}{8}$
No. 9.....	$3\frac{7}{8} \times 8\frac{7}{8}$
No. 12.....	$4\frac{3}{4} \times 11$
No. 14.....	$5 \times 11\frac{1}{2}$
BARONIAL	
No. 4.....	$3\frac{5}{8} \times 4\frac{1}{4}$
No. 5 $\frac{1}{2}$	$4\frac{3}{8} \times 5\frac{5}{8}$
No. 5.....	$4\frac{1}{8} \times 5\frac{1}{8}$
No. 6.....	5×6
COIN	
No. 1.....	$2\frac{1}{4} \times 3\frac{1}{2}$
No. 4 $\frac{1}{2}$	$3 \times 4\frac{7}{8}$
No. 3.....	$2\frac{1}{2} \times 4\frac{1}{4}$
No. 5.....	$2\frac{7}{8} \times 5\frac{1}{4}$
No. 5 $\frac{1}{2}$	$3\frac{1}{8} \times 5\frac{1}{2}$
THEATRE TICKET	
No. 3.....	$1\frac{1}{8} \times 4\frac{1}{4}$
No. 4.....	$2\frac{1}{8} \times 4\frac{3}{4}$
POLICY	
No. 9.....	4×9
No. 10.....	$4\frac{1}{8} \times 9\frac{1}{2}$
No. 11.....	$4\frac{1}{2} \times 10\frac{5}{8}$
POSTAL CARD	
Government Postal Card.....	$3\frac{1}{4} \times 5\frac{1}{2}$

Set 23 picas. Use system given in Job No. 15, Part II, in justifying.

(Date commenced.)

THE POINT SYSTEM

In former years the different sizes of type bodies were designated by names, such as pica, brevier, nonpareil and small pica. The system now used is called the Point System, and was adopted to standardize the type made by the different type foundries. The table below gives the former names and the equivalent size in points, as used under the present system.

Brilliant.....	is now.....	four point
Diamond.....	is now.....	four and one-half point
Pearl.....	is now.....	five point
Agate.....	is now.....	five and one-half point
Nonpareil.....	is now.....	six point
Minion.....	is now.....	seven point
Brevier.....	is now.....	eight point
Bourgeois.....	is now.....	nine point
Long Primer.....	is now.....	ten point
Small Pica.....	is now.....	eleven point
Pica.....	is now.....	twelve point
Two-line Minion or English.....	is now.....	fourteen point
Great Primer.....	is now.....	eighteen point
Two-line Long Primer or Paragon.....	is now.....	twenty point
Two-line Pica.....	is now.....	twenty-four point
Five-line Nonpareil.....	is now.....	thirty point
Two-line Great Primer.....	is now.....	thirty-six point
Seven-line Nonpareil.....	is now.....	forty-two point
Four-line Pica.....	is now.....	forty-eight point
Nine-line Nonpareil.....	is now.....	fifty-four point
Five-line Pica.....	is now.....	sixty point
Six-line Pica.....	is now.....	seventy-two point

Set 22 picas wide, solid. Divide the columns with leaders. Use the system given in Job No. 15, Part II, in justifying.

THE NUMBER OF WORDS TO A SQUARE INCH (APPROXIMATE)

The table given below will be found valuable in estimating the number of pages, of any given size, that a manuscript will occupy. This system of estimating will be found accurate enough for all ordinary commercial purposes.

SOLID—ONE SQUARE INCH

Will contain 69 words.....	5 point
Will contain 47 words.....	6 point
Will contain 38 words.....	7 point
Will contain 32 words.....	8 point
Will contain 28 words.....	9 point
Will contain 21 words.....	10 point
Will contain 17 words.....	11 point
Will contain 14 words.....	12 point
Will contain 11 words.....	14 point
Will contain 7 words.....	18 point

* LEADED—ONE SQUARE INCH

Will contain 50 words.....	5 point
Will contain 34 words.....	6 point
Will contain 27 words.....	7 point
Will contain 23 words.....	8 point
Will contain 21 words.....	9 point
Will contain 16 words.....	10 point
Will contain 14 words.....	11 point
Will contain 11 words.....	12 point
Will contain 11 words.....	14 point
Will contain 7 words.....	18 point

* Based upon the use of two point leads.

MAKING SPEED ON TABLES

Accuracy and speed are *the* essential requirements in tabular work. The student should first set himself to master the most minute details of correct table composition. The next consideration is speed, and the student should endeavor to prepare himself to put up a well set table in a reasonable time. This result can be attained by thoroughly mastering the principles of good workmanship and by careful practice whenever practicable. One of the little helps to the attainment of speed will be found in the following system: Where there are a number of columns of figures in a table, time will be saved by setting the figures straight across, instead of in columns. To do this, the width of all the columns (in picas) are added together, and the composing stick is then set to the proper measure. Now set up a line of quads (of the size of type used for the table) dividing into the correct widths of the columns as cast up. Next set the first line of each column, across the table, setting up the figures and ascertaining what quads or spaces are necessary to make the required width for each column. It is then a simple matter to set each line exactly like the one preceding it. Rules of the necessary length can be inserted by first opening up the columns with a piece of rule, a little longer than the column, and slipping in a rule of the correct length beside it, after which the longer rule may be withdrawn. The box headings are then set and inserted in their proper positions.

Set 19 picas wide, leaded.

NUMBER OF LEADS TO THE POUND

Table showing the approximate number of two point and three point leads contained in a pound. For one point leads, multiply the two point columns by two. For one and one-half point leads, multiply the three point columns by two. For six point slugs, divide the three point columns by two.

Ems Long	2 Point	3 Point	Ems Long	2 Point	3 Point
3	288	192	27	31	21
4	216	144	28	30	20
5	168	112	29	30	20
6	144	96	30	29	19
7	123	82	31	28	19
8	108	72	32	27	18
9	96	64	33	26	17
10	84	56	34	25	17
11	78	52	35	24	16
12	72	48	36	24	16
13	66	44	37	23	15
14	61	41	38	22	15
15	57	38	39	22	15
16	54	36	40	21	14
17	51	34	41	21	14
18	48	32	42	20	14
19	45	30	43	20	13
20	42	28	44	19	13
21	40	27	45	19	13
22	39	26	46	18	12
23	37	25	47	18	12
24	36	24	48	18	12
25	34	23	49	17	11
26	33	22	50	17	11

Job No. 19.

(Student's name.)

PART. I.

(Date commenced.)

STANDARD BOOK MEASUREMENTS

The table below shows the number of ems to a line, and the number of lines contained in 1000 ems of composition, standard book measures. It also gives the space, in inches, filled by 1000 ems of type set in the different measures given in the table.

SIZE OF TYPE	21 Ems, PICA			23 Ems, PICA			25 Ems, PICA		
	Ems in a Line	Lines in 1000 Ems	Inches in 1000 Ems	Ems in a Line	Lines in 1000 Ems	Inches in 1000 Ems	Ems in a Line	Lines in 1000 Ems	Inches in 1000 Ems
6 point.....	42	24	2	46	$21\frac{3}{8}$	$1\frac{3}{4}$	50	20	$1\frac{3}{8}$
8 point.....	$31\frac{1}{2}$	$32\frac{1}{4}$	$3\frac{1}{2}$	35	$28\frac{5}{8}$	$3\frac{1}{4}$	$37\frac{1}{2}$	$26\frac{1}{2}$	3
10 point.....	$25\frac{1}{4}$	$39\frac{1}{2}$	$5\frac{1}{8}$	$27\frac{5}{8}$	36	5	30	$33\frac{3}{8}$	$4\frac{5}{8}$
11 point.....	23	$43\frac{1}{2}$	$6\frac{3}{4}$	25	40	$6\frac{1}{8}$	$27\frac{1}{4}$	$36\frac{3}{4}$	$5\frac{5}{8}$
12 point.....	21	48	8	23	$43\frac{1}{2}$	$7\frac{1}{4}$	25	40	$6\frac{3}{8}$

Set 34 x 18 picas.

Job No. 19.

(Student's name.)

PART II.

(Date commenced.)

SIZES AND WEIGHTS OF PAPER

PAPER	SIZE OF SHEET INCHES	WEIGHT PER REAM											
		Lbs.	Lbs.	Lbs.	Lbs.	Lbs.	Lbs.	Lbs.	Lbs.	Lbs.	Lbs.	Lbs.	Lbs.
Print.....	24 x 36	25	30	32	35	40							
".....	25 x 40	40											
".....	28 x 42	35	40	45	50								
".....	36 x 48	50	56	60	64	80							
Poster.....	28 x 42	35	40	50									
Book.....	24 x 36	30	35	40	50	60	70						
".....	25 x 38	40	50	60	70	80	100	120					
".....	28 x 42	50	60	70	80	100	120						
".....	32 x 44	50	60	70	80	90	100	120	140				
".....	36 x 48	70	80	100	120	140							
".....	38 x 50	80	100	120	140	160							
Deckle Edge.....	25 x 38	86	105										
".....	28 x 44	60	65	80									
Cover.....	20 x 25	25	30	35	40	50	60	80	100				
".....	22½ x 28½	50	75	80	100	125	130	155					
Blotting.....	19 x 24	60	100	120									
".....	24 x 38	200											
Plated.....	22 x 28	35	40										
".....	28 x 42	65											
Glazed.....	20 x 24												
Gummed.....	17 x 22												
".....	20 x 25												
Offset.....	22½ x 34½	40	48										
".....	25 x 38	50	60	80	100								
Coated.....	25 x 38	80	100	120									
".....	28½ x 44	80	100	120	150								
".....	32 x 44	120	180	200									

This table gives the sizes most used in the average run of work.

Set 20 picas wide.

JOB No. 19. (Student's name.) PART III.
(Date commenced.)

STANDARD SIZES OF CUT CARDS

BUSINESS CARDS Square Corners		BUSINESS CARDS Round Corners		VISITING CARDS Stationers' Sizes	
Size, Inches		Size, Inches		Size, Inches	
$1\frac{1}{8} \times 3\frac{1}{8}$		$1\frac{1}{8} \times 3\frac{1}{8}$		$1\frac{1}{8} \times 3\frac{1}{8}$	
$1\frac{3}{4} \times 3\frac{1}{8}$		$2\frac{3}{8} \times 3\frac{1}{8}$		$1\frac{1}{8} \times 3\frac{1}{4}$	
$1\frac{3}{4} \times 3\frac{1}{8}$		$2\frac{1}{4} \times 4\frac{1}{8}$		$2\frac{1}{4} \times 3\frac{1}{2}$	
$1\frac{7}{8} \times 3\frac{5}{8}$		$2\frac{1}{8} \times 4\frac{1}{2}$		$2\frac{1}{8} \times 3\frac{1}{4}$	
$2\frac{1}{8} \times 3\frac{5}{8}$		3 x 5 $\frac{1}{8}$		$2\frac{5}{8} \times 3\frac{5}{8}$	
$2\frac{1}{8} \times 3\frac{1}{8}$					
$2\frac{1}{8} \times 3\frac{1}{8}$					
$2\frac{1}{2} \times 4\frac{1}{8}$					
$2\frac{5}{8} \times 4\frac{1}{8}$					
$2\frac{3}{4} \times 5\frac{1}{8}$					
3 x 5 $\frac{1}{8}$					

The sizes given are those commonly used for business cards, visiting cards, and for ordinary commercial purposes. Cardboard usually comes in sheets 22 x 28 inches.

Set 18 x 25 picas.

JOB No 20.

(Student's name.)

PART II.

(Date commenced.)

AMOUNT OF PAPER REQUIRED FOR A JOB

The table below is designed to show at a glance the number of sheets of paper required for any given job, from 50 to 5000 copies. All that is necessary is to ascertain the number of copies that can be cut from a sheet, and then refer to the table for the number of sheets required for the job.

Number of copies ..	50	100	200	250	300	400	500	600	700	750	800	900	1000	1250	1500	1750	2000	2500	3000	4000	5000
Paper required	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets
Cut 2 to sheet	25	50	100	125	150	200	250	300	350	375	400	450	500	625	750	875	1000	1250	1500	2000	2500
Cut 3 to sheet	17	34	67	84	100	134	167	200	234	250	267	300	334	417	500	584	667	834	1000	1334	1667
Cut 4 to sheet	13	25	50	63	75	100	125	150	175	188	200	225	250	313	375	438	500	625	750	1000	1250
Cut 6 to sheet	9	17	34	42	50	67	84	100	117	125	134	150	167	209	250	292	334	417	500	667	834
Cut 8 to sheet	7	13	25	32	38	50	63	75	88	94	100	113	125	157	188	219	250	313	375	500	625
Cut 9 to sheet	6	12	23	28	34	45	56	67	78	84	89	100	112	139	167	195	223	278	334	445	556
Cut 12 to sheet	5	9	17	21	25	34	42	50	59	63	67	75	84	105	125	146	167	209	250	334	417
Cut 15 to sheet	4	7	14	17	20	27	34	40	47	50	54	60	67	84	100	117	134	167	200	267	334
Cut 16 to sheet	4	7	13	16	19	25	32	38	44	47	50	57	63	79	94	110	125	157	188	250	313
Cut 18 to sheet	3	6	12	14	17	23	28	34	39	42	45	50	56	70	84	98	112	139	167	223	278
Cut 20 to sheet	3	5	10	13	15	20	25	30	35	38	40	45	50	63	75	88	100	125	150	200	250
Cut 24 to sheet	3	5	9	11	13	17	21	25	30	32	34	38	42	53	63	73	84	105	125	167	209
Cut 32 to sheet	2	4	7	8	10	13	16	19	22	24	25	29	32	40	47	55	63	79	96	125	157

No allowance is made for waste.

Set 40 picas wide.

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